

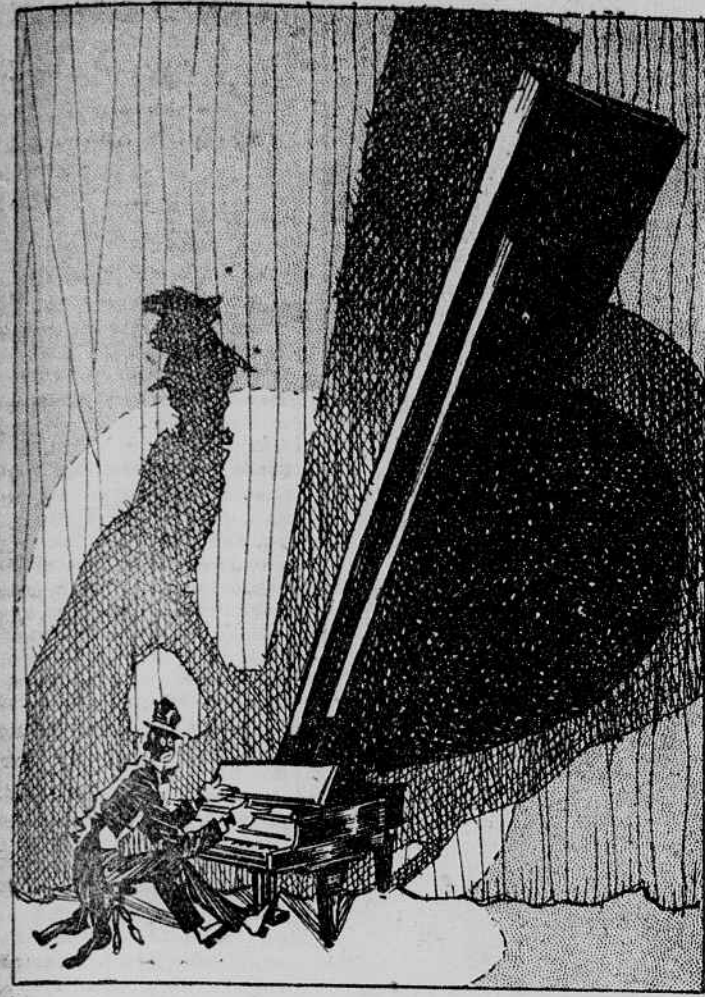
New York Tribune

Weekly Review of the Arts

The Stage and its People

ART—MOTION PICTURES

SUNDAY, JULY 23, 1922



Match Shelton Brooks, of "The Plantation Revue," at the piano, folks. He wrote "The Darktown Strutter's Ball," y'know. "The Plantation Revue" is another of those musical shows that remind you of getting in next winter's coal supply.



Florence Mills, "coloratura" with "The Plantation Revue." She is the bright spot of the piece and with her six Dixie Vamps can put a Tired Business Man on his feet for an entire week without sleep.

The Playbill

Many Productions Getting Ready for Showing on Broadway

THE first major production of the new season will be made by DAVID BELASCO. "Shore Leave," which opens at the Lyceum Theater, with FRANCES STARR, is sub-titled "a sea-going comedy by Hubert Osborne." It is a story of the New England coast. HUBERT OSBORN wrote "April," which was produced in New York several years ago. In handling various "little" theaters in Pittsburgh and the West he has shown the knack of doing things in an artistic way. JAMES RENNIE, REGINALD BARLOW and SCHUYLER LADD are in the cast. . . . Producers' nerves are jumpy as the summer swings to the new theater season. One manifestation of nerves is the hurried draft on scores of nomenclature. A. H. ♀

WOODS has just renamed two pieces that are now undergoing the surgery of rehearsal. PAULINE FREDERICKS'S starring vehicle, "By Right of Conquest," is now "Playing With Him" and "Who's Who," furiously rewritten and recast with CHARLES HUGGLES in the feature role, is renamed "Lonely Wives. . . . BATTLES "Wedding March," which Woods is to do in association with Henry Miller, will go into rehearsal soon. . . . And another Bataille play, which will not be long tarrying, is "The Child of Love," or, for the benefit of Americans who since the war don't read or speak English, "L'Enfant de l'Amour." . . . Mr. Woods's "Lawful Larceny" company will leave for England on August 1. In London RUTH SHEPLEY is to appear in the role created here by MARGARET LAWRENCE. LOWELL SHERMAN will continue in his part. BERTRAM HARRISON is to direct. . . . LIONEL ATWILL and his wife, ELSIE MACRAY, are sailing for the Orient, to spend several months in Hawaii and China. . . . One of the most popular of the young actresses who were definitely made this season is MARGALO GILLMORE, the "Conquero" in "He Who Gets Slapped." It is said that every important manager in New York has offered Miss Gillmore a role for the forthcoming season. . . . DOROTHY FRANCIS, the gorgeous, raven-haired young soprano who sang second part in "The Merry Widow" at the Knickerbocker, and on tour sang the widow, is appearing in concert this summer in France and Italy. She has declined offers to remain abroad for the grand opera season in Stockholm and Monte Carlo, and will return to New York in the Aquitania September 2. . . . SADORA DUNCAN and her troupe of dancers are coming to America for a month's tour, beginning next October, under the direction of S. HURON. . . . Hubert de Villeneuve is to invade the Pacific Coast. At present twenty-seven units have been prepared, each equipped as a regular show. . . . HENRY MILLER and RUTH CHATTEAU are to open the Empire Theater in September in "La Tentation." This piece was an outstanding success in France. It was given recently at the Columbia Theater in San Francisco. . . . HENRY BARON opens "The Rubicon," at the Olympic Theater, Chicago, August 27. Baron will produce in New York in September "Mon Homme," a Parisian hit, by ANDRE PICARD, author of "Kiki." . . . HOLBROOK BLINN is to visit the Pacific Coast with "The Bad Man." His season starts late in September. . . . MARTIN HERMAN, chief of staff to Al Woods, has returned from an intermission spent in Canada. . . . CHARLOTTE GREENWOOD has found

a warm welcome in the West for "Letty Pepper." Her Los Angeles engagement has been extended to five weeks.

The Washington Square College Players of New York University, under the direction of Ralph Somerville, will present four one-act plays at the Lenox Little Theater, 52 East Seventy-eighth Street, next Friday and Saturday evenings. The bill: Malcolm La Parde's "Checkmate," Lady Gregory's "The Workhouse Ward," Dorrian's "The Age of Reason" and Stuart Walker's "The Medicine Show."

Four productions opened out of town last week preparatory to a showing on Broadway.

On Monday, July 17, at the Apollo Theater, Atlantic City, Sam H. Harris produced "It's a Boy," by William Anthony McGuire, author of "Six Cylinders Love." The cast: John Daly Murphy, Jane Adair, Robert Ames, Charles Lawrence, Dorothy Mackaye, Hortense Alden, Peter Lang, Joseph Kilgour, Millicent Hanley, Richard Pitman, James R. Waters. The press of Atlantic City said:

"It's a Boy" will go strong after the pruning it needs. It has an excellent cast and the prologue and first act possess a freshness and vivacity that promise greater things than are actually accomplished. The second and third acts descend to the old story of the experiences of the small town family that gets submerged in the swift currents of New York life. . . . The comedy is a good entertainment."

On Monday at the Woods Theater in Atlantic City George Broadhurst produced "Wild Oats Lane," his own play, with Maclyn Arbuckle, Richard Barbee, Douglas Wood, Daniel Davis, James Bradbury Jr., John Ellis, Thomas Gunn, Howard Nugent, James Jefferson, Leah Peck, Edna May Oliver, Hope Sutherland, Camilla Lyon, Judith Vosselli, Florence Earle, Vera Finlay, Edna von Buelow, Pauline Breustedt. The press said:

"The play is a direct appeal to the heart and it does strike home. A very delightful play and one that touches the emotions deeply. . . . Loveable as it was in 'Daddy Dimples,' Maclyn Arbuckle is, if possible, more delightful as kind-hearted, jovial Father Joe, in the adaptation of Gerald Beaumont's story of 'The Gambling Chaplain.' He is the central figure through five scenes and an epilogue of the three-act play, the locale of which never changes from the home of the gentle shepherd of souls. For frequently exquisite touches of character study the play is a treasure trove."

On Monday, at the Majestic Theater in Buffalo, the Bonstelle Stock Company produced "Mister Man," a new play by Marion de Forest, author of "Erastus Susan." It is based on a story of the same name by Frank R. Adams.

On Monday, at the Shubert-Garrick Theater, Washington, the Garrick Players presented "A Turn in the Dark," a melodrama in three acts by George Henry Trader. The cast: Katherine Fritchard, Brandon Peters, George Henry Trader, Henry Goldstein, Garry McGarry, Imogen Taylor, Gertrude Augarde, Ada Meade, Dennis King, Edwin Trusheim, Mrs. Charles B. Hanford, Granville Palmer, Mary Bunday, E. J. Bender.

Every Man in His Own Humor

The Elite of Vaudeville

DEAR SIR: Whenever I read the dramatic critics' compilations at the end of the theatrical season of the best plays, the best scenes and the best bits of acting of the year I wonder why they do not also offer a list of the best vaudeville offerings.

Is the job of picking the ten best acts of the year from such profusion too staggering to attempt? Or do they find no real merit there? It seems to me that from the wealth of material produced in the course of a year in our vaudeville houses—particularly at the Palace—ten acts of exceptional merit could be selected that would constitute a sort of ideal American Chauve-Souris.

And, unlike the plays which are lauded at the end of the season, when some of them have gone to their last long rest in a storehouse and are forever lost to the sight of those of us who neglected to see them during their first presentation, many of the vaudeville acts selected for such an honor roll would probably still be playing in the outskirts of New York.

And perhaps this choice of vaudeville's best would inspire some splendid thrift manager to gather them together on a gala bill for a week or two. I am sure that such a move would arouse interest in vaudeville among the benighted people who haven't yet formed the habit of going to vaudeville. And, too, I dare say that it would provide vaudeville with some worthy standards to measure up to.

Any selection that I might suggest would not be a fair one, for I have not attended the Palace every week and my visits to the Shubert vaudeville houses were even less frequent. But I am sure that on any such list these

New Theatrical Offerings

TUESDAY—At the Threshold Playhouse, within the Lexington Theater, the Threshold Players will offer four one-act plays—"The Twilight of the Moon," by Charles Buxton Going; "The Importance of Being a Roughneck," by Robert Galland; "Possession," by Lawrence Honsman, and "When the Whirlwind Blows," by Essex Dane. The bill will run for three weeks, the performances on Tuesday, Wednesday, Friday and Saturday nights and Thursday matinee. The cast: Emily Gilbert, Ruth Valentine, Mary Carter Lee, Paul Guilfoyle, William Dengold McWilliam and others.

favorites of mine, at least, would be sure to appear: Fanny Brice, Will Rogers, the Marion Morgan dancers, the Rath Brothers, Joe Cook, Paul Whiteman's Band and James Barton, of course. There should be a singing team on the lists, but I have not heard enough of them to make a choice.

It would be much easier to choose twenty-five than ten, and perhaps even more acts than that would seem to merit a place on a list of really great bits of entertainment.

Can we not have such a list by some one in a position to know? It would be interesting to see after a few years if some of the old faithful, sure-fire acts wouldn't hold their place on this list year after year. I am sure that Joe Cook's one-man vaudeville show would. I have seen it at intervals ever since the early spring of 1915 and it still seems to me one of the most riotously funny offerings on the stage.

BARBARA LITTLE
79 Seventh Avenue, N. Y. C.

A Jury on Beauty

Dear Sir: The unusually pretty little blonde chorus girl in "Sue Dear" suggests a brand-new method of selecting the chorus girls for the "Follies." Instead of abiding by Mr. Ziegfeld's judgment and letting him select the American girls who are to be glorified why not let the public do a bit of deciding for itself?

There's the piquant blonde already

lous ideals, the thing which actuated the negro when he sang them as a slave. The negro spirituals are the most sacred of the negro folk songs; they were sung at the religious meetings, and represented the spontaneous outburst of a people. To sing them in the theaters takes them altogether out of their setting, and when they are heard in such an environment they lose much of their value.

The negro schools and colleges of the South are teaching their students to revere and love these songs. To love them for the character they express, and what they meant to the negro when he had no other weapon to rely on but these songs when he faced the long stretch of slavery. Fisk University, at Nashville, Tenn., sent out the first group of singers, in 1871, to give to the world the message of these songs. At this university there is nothing more sacred than this music. The attempt to sing these songs by unscrupulous minstrels has worked injury to the music, and has brought about a misconception. When Roland Hayes, the negro tenor, sang before the King of England the King and England got an altogether new conception of these songs, because of their proper interpretation. The songs had been sung before in the cheap concert halls of London by entertainers who knew nothing of their value. As a student of this music who knows its sacredness I want to protest against the abuse of these songs by exploiting them in theaters.

CLEVELAND G. ALLEN.

At the Palace

Ted Lewis and his jazz clowns, the Four Mortons and Van and Schenck are the headliners at the Palace Theater this week. Blended into the bill are the standard acts of Jack Rose, Kramer and Boyle, a revue entitled "The Little Cottage," headed by Frank Sinclair, and Cliff Dixon.

Play Producing

More About Making Dramatic Directors of Amateurs

THERE is in progress in New York City an unusually interesting example of the intensive "workshop" course in amateur drama which Walter Prichard Eaton referred to in a recent number of The Tribune. This institute for the development of dramatic directorship is being given in response to demand from out-of-town people who want to spend vacations in New York and at the same time have advantage of some such course of instruction as Mr. Eaton refers to as being given by the national Drama League.

It is at the Art Center, 65 East Fifty-sixth Street, under the auspices of the Inter-Theater Arts, with Miss Elizabeth Grimball, president of that organization, as workshop director.

Among those on the staff prominent in work connected with the allied arts of the theater are Mme. Albert, of the School of Expression, of Columbia University; Rhea Wells, theatrical costume designer and illustrator; Miss Helen Ford, director of the Educational Dramatic League; Miss Miriam Loder Wallace, director of pantomime dancing and pageantry; Miss Berta Elismith, professor of music in the drama and pageantry, and Oscar Berner, wig and theatrical make-up expert.

The students, necessarily rigidly limited in number, include women from Tennessee, Colorado, Washington, D. C., Kentucky, New Jersey, Pennsylvania, North Carolina and France. The demand for this particular course came entirely from women, and almost entirely from those already more or less actively engaged in some sort of amateur dramatic work; therefore, the interesting demonstration in progress at the Art Center is of what would normally be a year's course for amateur workers concentrated into the course of a few weeks.

The choice of producible material, pantomime and characterization in acting, incidental music and dancing and their relation to dramatic action, period costumes and costuming; and, on the technical side, the making of scenery and costumes and the management of lighting as a dramatic factor are developed in the practical working out of a play by the students under direction, both with some regard for the practical problems "back home" and as a public performance to be given at the end of the course.

If newspapers have, as Mr. Eaton points out, been oblivious to the tremendous effect of such "workshop" courses on the American stage, the serious artists of the theater have not—neither have the students of social life the country over. It has come to be pretty generally recognized that the most artistic innovations of the commercial stage during the last few years have come from small experimental groups, which, being quite free from the "Broadway" tradition, have everything to give and nothing to gain from it. What the "little" theater has contributed to the artistic effectiveness of the stage as a whole can best be seen in New York. What it has contributed to the social life of the country can best be seen elsewhere. Hundreds of little bare platform stages have been draped with old curtains, lighted with automobile searchlights with colored tissue paper slides, and have become a clearing house for home talent where the best "little" theater classics are played with an atmosphere and a beauty that the movies and the poor road company could never attain. Because "teacher" has become a dramatic director, so has the playground director, the church worker, the community worker of many towns and neighborhoods of large cities. The "Opera House," the Town Hall, the Elks Club hall, the local

That Difference of Opinion

The following letter, which has been received at The Tribune office, speaks for itself:

Miss Harriette Underhill.
Dear Madam: Misled by your "boost" of "The Fast Mail" and your statement of your intention of seeing it a second time, we saw it last evening. In our opinion stern justice should compel you to see it every night for a month.

TWO TRIBUNE READERS.

These Old Plays Are New

Oldtime cheap melodramatic successes are to have their innings anew in pictures. "The Great Metropolis," "Romany Rye," "Black Flag," "Under the Gas Light," "Lost in New York," "In the Ranks" and similar shows are being made ready for the camera. Cheap casts and cheap cost of production averaging about \$12,000 each warrant this, for there is a public demand, as Lincoln Carter's "Fast Mail" showed.

Dove's-eye View of Hollywood

Billie Dove is out in Hollywood making pictures for Metro, and she says the quiet is driving her mad. What she expected was quite different from what she found. This is what she saw:
A colony of peaceful bungalows and quiet streets.
Attractively simple cafeterias and tea shops, where grape juice was the wickedest thing in sight.
An occasional hokey-pokey man selling Eskimo pies.
A club of screen actresses which had all the earmarks of a Y. W. C. A.
Well known stars mowing their lawns and working their gardens.